DIAGRAMS

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OF

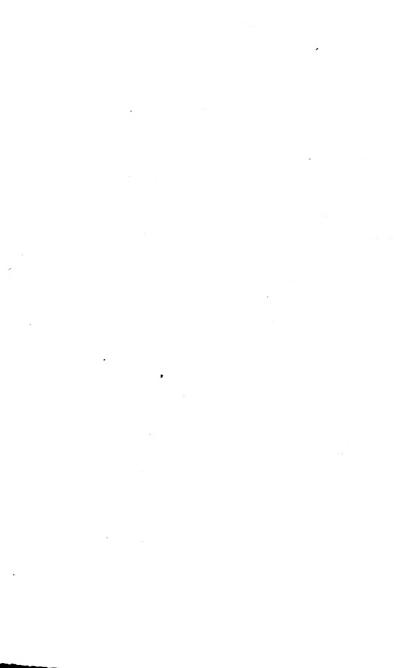
CHICAGO.

548 .7 THE YOU WANTER.

film Committee for

ANDREA TO SATING OF AMERICA





INVALUABLE TO THEATRE GOERS.

V PHOTOGRAPHIC

DIAGRAMS.

Description and Location

OF THE

heaters & Halls

CHICAGO.

FIRST EDITION.

1875.

Published by J. H. HUNTER,

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PREFACE.

Chicago Theatre-goers have long felt the want of a complete, perfect, and conveniently arranged collection of the diagrams of their magnificent Theatres and Halls. It is to meet that want, and, we hope, to satisfy it, that this little work is published.

Of course the great desideratum was to secure correctness and plainness. This we claim to have obtained.

The original diagrams were reduced by the Art of Photography to an uniform and convenient size, and then by a special new process, transferred to the Lithographic stone.

By this method we present the greatest possible distinctness and clearness, and Perfect Fac-simile. Great credit is due to the artists, who, out of a number of competitors, were the only ones to successfully perform the delicate and difficult work. We refer to Shaw, the Photographer, and to Messrs. Schober & Co., proprietors of the Chicago Lithographing Co.

This edition, we are sorry to say, is limited to a small number of copies. It was the original intention to publish it by subscription only, but orders came in from the leading booksellers and Hotel news-stands so fast that we decided to place it on sale only with them.

Having met with such a decidedly kind reception, even before an entire proof could be shown, we are enabled to promise a revised edition each year at the commencement of the theatrical season.

Respectfully,

THE PUBLISHER.





WHY WE LOVE THE PLAY.

HE singular fascination which the stage has always exercised, holding under its spell every race and generation, from the rudest to the most refined, has been thought worthy the most serious and sedulous inquiry.

There is, indeed, nothing in society so deeply rooted, or so independent of taste and fashioning, and the relish for stage entertainment is now as keen and passionate as it was in the remote days when the first actors flour-Without entering very deeply into the matter, it can be shown in a few words that this ineradicable taste is the same as that which finds a gratification in the excitement of politics, in following the skirmishings and varying fortunes of a great court trial, or even the lively skirmishing of These are but so many shapes of dramatic entertainment, for the most part imperfect and wanting in power, but, so far as they go, offer glimpses of genuine interest. When a really exciting situation is evolved in any of these arenas, nothing can exceed the avidity with which it is followed. Time even is annihilated, for the hours fly by like moments, the weight of existence, at least for those on whom it lies heaviest, is lifted off, and surrounding accessories, meagre and squalid though they may be, become glorified. But for the mass of mankind, this kind of enjoyment is out of reach. The opportunities are few, the people are busy with more material interests, and their intellectual cultivation is of a more homely order.

Even among the cultivated and opulent class, the dramatic surprises of real life cannot be reckoned on, for everything dramatic is spontaneous, not to be bespoken by the influence of money or rank.

An exciting and witty conversation of the give-and-take order is no more to be foreordained by mortals than a humorist can "begin to be funny now," with success. The most dramatic debates in Congress are those which arise out of some unforeseen incident.

Even in a great trial, while allowing for vulgar curiosity and the mere eagerness to see what every one wants to see, there is an indescribable interest aroused when the plaintiff or the defendant takes the stand for cross-examination. This is caused, doubtless, by the anticipation of the most

varied surprises and positive negations. Apart from the stimulant of ordinary excitement, the fact of so rare an exhibition going on rouses the dramatic passion, and causes that intense eagernesss which attends every remarkable trial.

So with a debate. So with even the poorest kind of a street discussion or wrangle. This kind of entertainment, then, being rare and accidental, and yet so eagerly sought after, it was discovered that a substitute could be offered, under certain conditions. A reproduction of the dramatic incidents of real life was found to be as interesting as the original, and doubly so when accompanied by the accessories of the stage. Gifted men, either by inspiration or art, soon reached to the secret, and discovered that by due selection and abstraction, dramatic elements could be made to produce more excitable results on the stage than in the chance occurrences of daily life.

The "writing and serving of a play" is thus the result of philosophical thought applied to unregulated accidents, and offers in a limited space and within a few hours, in the most forcible fushion, what in real life might be diluted over years of time and miles of space.

We see reflected the most piquant conditions of our life as in a mirror, with all that interests our curiosity and passions. There is a tenderness and indulgence even now maintained by the strength of old traditions, in spite of the commercial character assumed by theatrical undertakings. This feeling has come down to us from the days of the first actors and plays, when early repasts allowed of assiduous attendance night after night in the "pit and boxes," from the time when the fine actor or actress was as conspicuous a personage as a prime minister, and the night of his finest impersonation as important as that of a change of dynasty. It was the intellectual man that excited enthusiasm, an impression independent of scenery or dress. The sense of the great character, as it were, filled the air—It was as the presence of some great potentate.

Even now, when Sheridan's comedies are stereotyped and the nights of performance counted by hundreds, there is a mysterious effect of vitality produced. We pass the doors of the play-house with a certain reverence. Sir Peter Teazle, Joseph Surface, and other of his well known characters, with all their nature and liveliness, seem to be residing within, their faces look out from lithographs in the store windows, and in them we seem to see an intelligence and harmonious significance, not to be descried in other portraitures.

With these remarks we will close, hoping we have offered the intelligent theatre-goer an idea of the reason he loves the play. This little inquiry will show, perhaps explain, the natural fascination which the stage and its associations seem to have for mankind.

Photographic Diagrams

---OF THE --

Theatres and Halls

OF CHICAGO.

Together with Description, Location, Seating Capacity, Hours of Performance, &c.

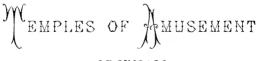
THEY ARE INVALUABLE.

To the Business Man; because they enable him to state definitely where he wants his party seated. He can therefore *send* for his tickets, and save his own time.

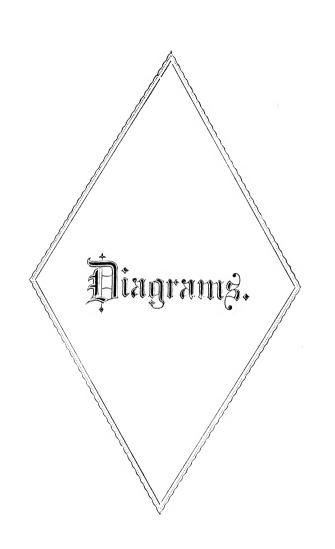
At Home; for there they are especially a useful and convenient reference.

To Suburban Residents, who, when sending for seats, will be enabled to state explicitly the location desired.

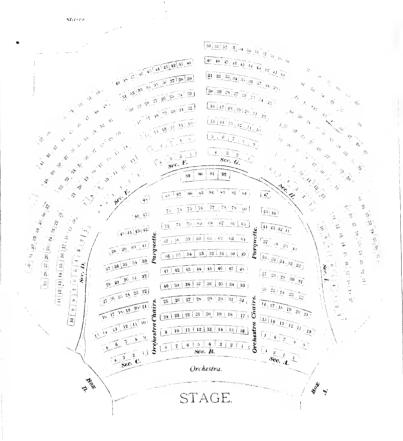
Strangers visiting Chicago will find this work especially valuable. It will not only acquaint them on sight with the location and description, but will be an elegant souvenir of the magnificent



OF CHICAGO.







GROUND FLOOR

Hooley's Cheatre,

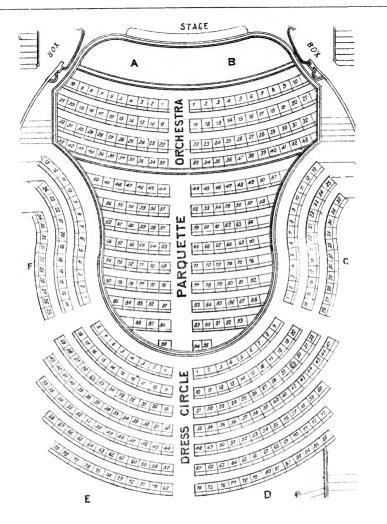
Randolph Street, . . . Between Clark and La Salle.

ONE OF THE HANDSOMEST THEATRES IN AMERICA.

Evening Performance at 8 p. m. Matinees Wednesdays and Saturdays at 2 p. m.

Box Office opens 9 A. M.

BLISS WHITTAKER, Treas.



GROUND FLOOR.

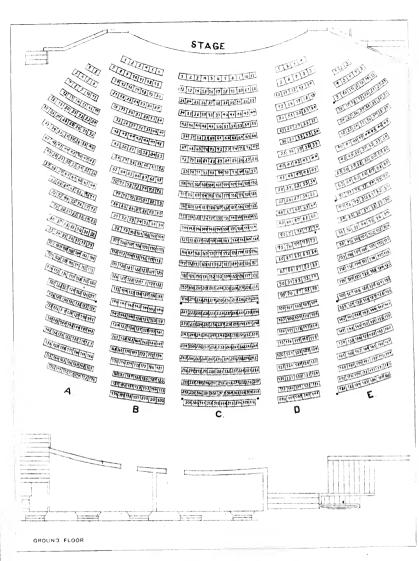
Academy of Music.

The Model Star Theatre.

Halsted Street, near Madison.

TOTAL SEATING CAPACITY, 1,000.

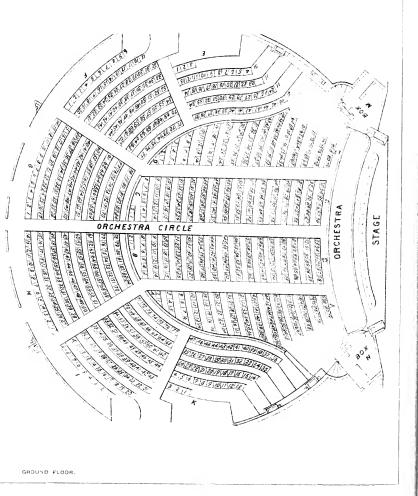
Evening Performance commences at 8 P. M. MATIKES Wednesdays and Saturdays at 2 P. M. Box Office opens at 9 A. M. South Side Ticket Office at McPherson's Cigar Store, Tivoli Garden



Farmell Hall.

Madison Street, . . . Between Clark and La Salle.

THE MOST CONVENIENTLY LOCATED HALL IN THE CITY.



McVicker's

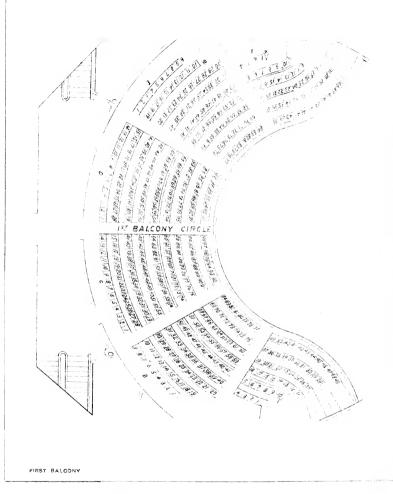
MADISON STREET,

BUX OFFICE OPEN FROM 9 A. M. TO 5 P. M.

The Principal Theatre of Chicago.

C. S. REDFIELD, Treas.

PERFORMANCE COMMENCES AT 8 P. M.



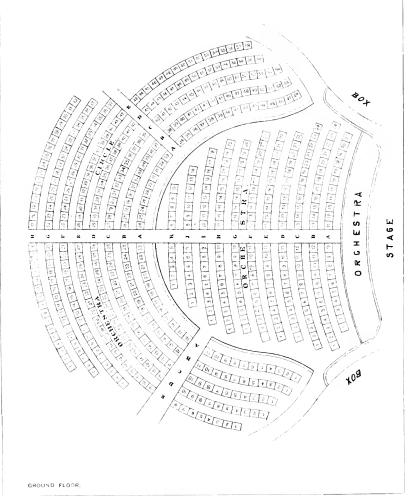
THEATRE

BETWEEN STATE AND DEARBORN.

Total Seating Capacity, 1850.

MATINEES SATURDAYS, AT 2 P. M.

SEATS CAN BE SECURED SIX DAYS IN ADVANCE.

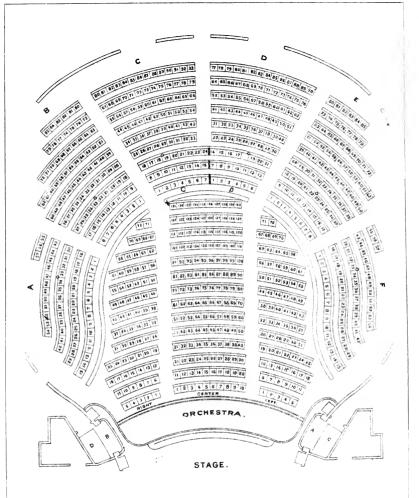


Grand Opera House.

CLARK STREET, . . . OPPOSITE SHERMAN HOUSE.

TOTAL SEATING CAPACITY, 1,200. KELLY & LEON'S MINSTRELS.

Evening Performance commences at 8 P. M. Matiness Wednesdays and Saturdays, at 2 P. M. Box Office opens at 9 A. M.



GROUND FLOOR

The Great Adelphi.

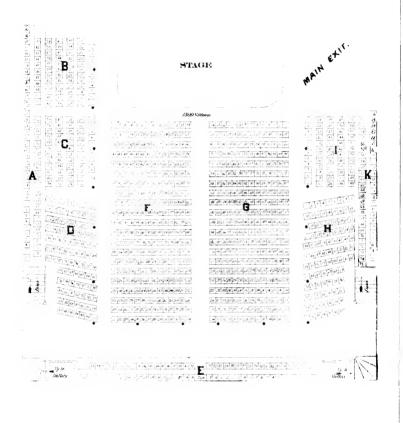
Dearborn Street, . . . Cor. Monroe.

LARGEST AND MOST POPULAR HOUSE IN THE WEST.

TOTAL SEATING CAPACITY, 2,200.

Evening Performance commences at 8 P. M. Matinees Wednesdays and Saturdays, at 2 P. M. Box Office opens at 10 A. M.

W. F. DAVIS, TREAS.



GROUND FLOOR.

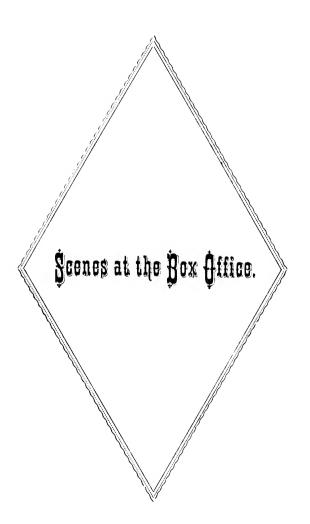
McCormick Hall,

NORTH CLARK STREET,

CORNER OF KINZIE.

THE LARGEST HALL IN THE WEST.

TOTAL SEATING CAPACITY, 2 350.





\Re GENES AT THE \Re OX \Re FFIGE.

Hotels, railroads and steamhoats are proverbial for affording fields of observation for the student of human nature, who has an appreciation of the humorous, but for ridiculously absurd questions, both in variety and quantity, they are excelled by the box office of a popular theatre. All who have spent an hour at one of these little dormitories during a rush for some specialty, will agree that it was more entertaining than any ordinary play.

What a much enduring man the ticket seller must be. The qualifications for such a position are numerous. He must be honest, of course; he must be polite and obliging, or woe to him on his benefit night. He must be patient above all things. He must be attentive, exact, methodical; meek, yet affable; prompt, yet deliberate; firm, yet persuasive. A lively imagination is requisite, also a humorous turn of mind, for he has occasionally to make evasive replies, and these must be given pleasantly. If he has an appreciation of the ludierous, he must not show it, of course, or 't would offend.

The following are a few of the most ludicrous experiences of one of

Chicago's most popular theatre treasurers.

"Mistir, has he commenced to speak yet?" "How much is it right down by the desk?" "Mistir, where do youre seventy-five cent seats rank?" "How much is youre parkectur?"

"Seventy-five in balcony, parquette, one dollar. Pass in your money,"

is the quick reply.

One young sport wanted a "small number on the fly" (meaning a front

seat on the side).

One old lady asked: "Is this one of thim Quane Victoria's plays?" "No ma'am, we give them during the holidays," was the answer. "Wull, ye now, sure that'll be foine; an it's mesilf will make Dennis bring me an the childers."

Another lady of the same nationality evidently thought it was a bank, as

she wanted to send some money to her old mother in Ireland.

Then there's the everlasting old gentleman, who will insist on telling the ticket seller of the immense superiority of theatres and actors when "he was a boy," and will not depart until he has been allowed to eulogize all the actors and actresses of the last century, which, you know, is so entertaining to those waiting their turn.

One slightly inebriated rustic wanted the treasurer to put him to bed.

Still another, sober, but more stupid, plants his index finger on the box-sheet with a "Meestur, what be this? list of prices?"

"No, sir, diagram of the house."

"Is this a hotel?"

"No, sir, it's a boarding house."

"And how much is lodgings for a single man?"

"Chairs one dollar, boxes ten dollars."

"Jerusalem! Dollar to sleep on a chair and ten dollars fur a box! I can buy a bed fur that," and off he goes to look for cheaper lodgings, while those behind him hope he may be bunkoed before he gets home for keeping them waiting.

Another, who found by the sign over the window that seats up-stairs were cheaper, asked: "Is the doings as grand up there as down-stairs?"

A frequent question of the countryman is: "Mister, on which side do the players get 'hickest? Gimme a ticket so I can see 'em all." And often, after he has been inside a few minutes, he will rush up with a "Mister, gimme a run of the doins" (a programme).

Not long ago a well-known citizen was poring over the diagram, and

seeing a line rather faint asked: "Is there any back to this seat?"

Another asked for the "tally sheet" for Friday's matinee. On being told there was none, he said: "Better take in your bill, then. It says, Thursday and Friday and Saturday matinee."

The man who always gets a bad seat is a sore trial to the box-office keeper. He is a well-known character there. He comes only on state occasions, when there is a grand rush, and he invariably arrives just as the curtain is about to rise. He takes his place in the line, calmly awaits his turn to interview the ticket man, and never seems to think that any one else is waiting to be served.

"Have you any good seats, sir?" he begins, and then, with rising irritation, "I never had a good seat in your theatre in my life. Where's

your map."

"We don't sele by the diagram at night; only in the daytime, sir."

"Well, where have you got seats?"

"In various places-parquite, dress-circle, balcony.

- "Have you any about six seats from the orchestra on the center aisle, end seat?"
 - "No, sir; but I can give you a few twelve rows back."

"That's too far."

"Can give you third from the front."

"That's too near. Have you any end soats on the side?" "No?" "What have you in the dress circle?"

"Fourth row in the center,"

"Don't want that. What have you on the side?"

"Third row on the side."

"Which end of the row is nearest or farthest from the stage?" Any post in the way?"

"I think not, sir."

"Which side is it on?"

"Either side, sir?"

"Can you see all the stage?"

"Nearly all of it, sir."

"Which side is the most acting on, and the principal scenes?"

" All about alike, sir."

"How is it in the balcony? Well, I don't like the balcony. But it's just my usual luck. Here, give me the best you have. I'll take one seat."

During all this time those in line, not knowing the cause of delay, are muttering maledictions on that "infernal slow ticket seller," "wonder why he aint discharged," &c. Such a customer as the above is generally given a seat—well, where he won't trouble any body else; at least you will always hear him say: "I never got a good scat at a theatre in my life."

Moral.—If you want a choice of good seats, get them, or with aid of these diagrams, send for them in the daytime; then you will find the ticket seller at leisure and only too willing to answer all inquiries, and to accommodate you in every manner. Many theatre-goers, of course, cannot do this for various reasons, and to those we would say, make your enquiries brief. The box-sheet is not shown at night. State how many and location esired, and you will get what you want if they are left after the day sale.

Standing in front of the box office of McVicker's one day last season, a week before some grand spectacular piece was to be presented for public favor, the writer was thus accosted by a weazend-faced, piping-voiced Son of Erin.

"Thes ees McKeever's?"

"Yes, sir."

"Patsy Reardon told me he was after reading in the Tribune as how yes wanted some foine looking min."

Of course I referred him to the ticket-seller, who told him to go to the stage entrance to make his application. Scarce a moment had elapsed before a great big Kentuckian, with a voice like a bull, and who was on the same errand, enquired of the ticket-seller:—

"Say, you; be this Mocwolloeker's?" "I want a job on this new play

of yourn!"

The treasurer of a theatre, in close proximity to one of Chicago's big hotels, is constantly surprised by rustics who want, in addition to their 'tickets fur the show,' "a bed fur me and Betsy, and a good squar breakfust in the mornin'."

How many times has the ticket-seller of a minstrel troupe been asked:

"Mister, be them real niggers, or only painted?"

Some enterprising livery man had one day plentifully bestrewn the lobby of _____ theatre with handbills; two Englishmen happened to see them when making enquiries for seats. After consulting one another in a low voice, one asked the treasurer for "an orse and buggy," wanted to drive around, "often eard of Chekargo at ome, yer know."

The treasurer referred them to the direction on the handbill, adding that they "had better have a buffalo in their buggy, as it is very cold," whereupon they looked thunderstruck, and one spoke up, "But I say, old fellow, cawnt we 'ave an orse, you know; ain't used to driving these blawsted buf-

faloes in our country, you know."



PRINCIPAL

THEATRES OF AMERICA,

And their Seating Capacity.

Authentic, Correct. Compiled Expressly for this Publication.

New York.	St. Louis.
Barnum's, 6,150 German Stadt, 2,520 Academy, 2,360 Grand Opera House, 2,060 Booth's, 1,825 Bowery, 1,700 Wallack's, 1,650 Wood's, 1,375 Fifth Avenue, 1,375 Tunion Square, 1,250 Tony Pastor's 1,100 Comique, 1,000	Ben De Bar's, 1,675 Comique, 1,550 Library Hall, 1,325 Olympic, 1,300 Deagle's, 1,020
Olympic, 1,700 Wallack's, 1,650 Wood's, 1,375 Fifth Avenne, 1,375 Union Square, 1,250 Touy Pastor's 1,100	Memphis. Opera House, 1,450 Memphis Theatre, 1,200 New Orleans.
Comique, 1,000 Brooklyn. Academy, 2,400 Park, 1,100 Hooley's, 1,000	Grand Opera House, 2,170 St. Charles, 2,150 Academy, 1,650 Varieties, 1,350 Globe, 1,250
	Philadelphia.
San Francisco. The California, 1,780 Maguire's 1,250 Cincinnati,	Academy, 2,350 Chestnut Street, 2,200 Fox's, 2,150 Grand Central, 1,800 Walnut Street, 1,750 Arch Street, 1,575 Wood's, 1,050
Grand Opera House, 1,680 Robinson's, 1,500 National, 1,450 Wood's, 1,400 Pike's, 1,375 Louisville.	Arch Street,
Macauley's, 1,885 Library Hall, 1,250	Boston.
Washington. National, 1,700 Comique, 1,250 Ford's, 1,150	Boston Theatre, 2,875 Music Hall, 2,500 Globe, 2.150 The Howard, 1,780 Tremont, 1,750 Museum, 1,150
McCornick's, - 2,350 Great Adelphi, - 2,200 Farwell Hall, - 2,000 McVicker's, - 1,850 Hooley's, - 1,200 Grand Opera House 1,200	Cleveland. 1,550





SEASON OF 1875-6.

MCVICKER'S.

BAKRY SULLIVAN.

EDWIN BOOTH.

LOTTA.

JOSEPH JEFFERSON.

MRS. D. P. BOWERS.

EMILY SOLDENE ENGLISH BURLESQUE OPERA

MAGGIE MITCHELL.

KELLOGG ENGLISH OPERA.

EDWIN ADAMS.

LAWRENCE BARRETT.

JANAUSCHEK.

FRENCH OPERA BOUFFE.

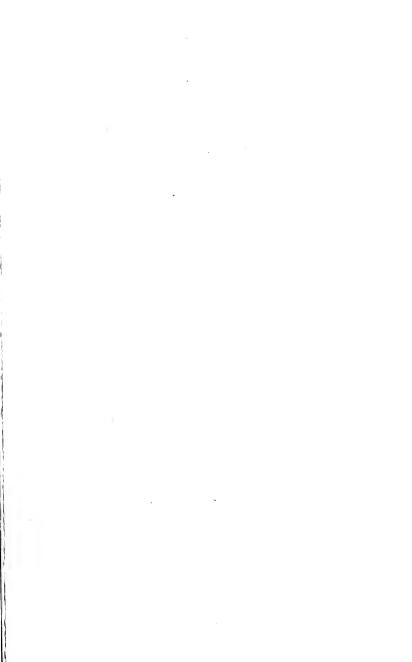
CLARA MORRIS.

ROSSI-The Celebrated Italian Tragedian,

AND

JOHN T. RAYMOND as "COLONEL SELLERS,"









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